

WORK IN PROGRESS

BY

CRAIG MICHAEL DAVIS

Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
May 2021



Accepted by the faculty of the  
Indiana University Jacobs School of Music  
in partial fulfillment of the requirements for the degree  
Doctor of Music

Doctoral Committee

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AARON TRAVERS Chair and Research Director

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CLAUDE BAKER

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DAVID DZUBAY

March 15, 2021





The background of the page is a light green color. On the left side, there are several overlapping, wavy, translucent green lines that flow from the top left towards the bottom right. These lines vary in opacity and thickness, creating a sense of movement and depth. A thin black rectangular border is positioned in the upper half of the page, enclosing the title and author information.

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# Work in Progress

Orchestra

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CRAIG MICHAEL DAVIS



# Work in Progress

by Craig Michael Davis  
(2018-2021)

## *Concert Score*

### **Instrumentation:**

3 Flutes (3 doubling Piccolo)  
3 Oboes  
3 B-flat Clarinets (3 doubling Bass Clarinet)  
3 Bassoons (3 doubling Contrabassoon)

4 Horns in F  
3 Trumpets in C  
3 Trombones (3 doubling Bass)  
1 Tuba

Timpani

3 Percussion

Percussion 1: Xylophone, Chimes, Tam-tam

Percussion 2: Crotales, Vibraphone, Suspended Cymbal (large)

Percussion 3: Glockenspiel, Marimba

2 Harps

1 Piano

Violin I (div a 2)

Violin II (div a 2)

Viola (div a 2)

Cello (div a 2)

Contrabass (div a 2)

Duration: 10 Minutes

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Performance Notes:

1. Wind instruments should breath when necessary. Some rest and/or breath marks are added in throughout as a guide.
2. Hairpin dynamics are poco unless marked with specific dynamics.

*Work in Progress* is a large-scale work for orchestra focusing on two primary elements, or building blocks, in music: scales and chords, to layer multiple tempos simultaneously. From the loud opening of the piece, one can hear quick downward scales in all instruments cascading over one another at different temporal rates. This creates a mensuration canon, or a canon that begins and ends at different places where the canons starting later eventually catch up and overtake others that began before them. These initial scales finally press down towards the extreme low range of the ensemble. After two measures of rest, the scales begin again, this time they are unified. Different soloists within the ensemble now play just one note of the scale before the next note is taken over by another instrument displaced by an octave. These upward rising gestures increase in intensity until the original material returns and all instruments break ranks, become individualistic once more and begin their final downward descent.

In one movement, this piece is truly a process piece with one idea varied dozens of times to create and sustain material and interest. Over the course of 10 minutes, the listener will hear fragments of these scales until they break off into chordal skips that eventually alter the underlying harmonies. These skips ultimately culminate in a 4-note rising gesture. This 4-note gesture is then juxtaposed against new canonic material, only the scales this time are rather delayed, where each note is repeated multiple times before falling. This creates a wall of sound, first in the upper winds, then mimicked in the lower winds and brass. As these scales begin their descent, they create beautiful suspensions and dissonances that are resolved at various rates.

At the Jacobs School of Music, *Work in Progress* represents a capstone final project to complete the Doctorate in Music Composition Degree. Though this piece serves as a sort of finality to one season, the composer recognizes that music and musical ideas are always in flux and never static. Thus, *Work in Progress* represents the idea of constant artistic growth over the course of a lifetime. This work truly is a work in progress, in that it will never be finished; the artist works and works, finally abandoning the work when it becomes time to begin a new work of art.

Craig Michael Davis would like to thank all his mentors and teachers that led up to this capstone project, from his early mentors Lloyd Rodgers and Margaret Meier to his more recent teachers Julia Wolfe, Michael Gordon, Don Freund, Jon Gibson, Claude Baker and Aaron Travers. Above all, he would like to thank his wife Emily Davis, for supporting his journey through madness and back again. She opens her mouth with wisdom, and the teaching of kindness is on her tongue... many women have done excellently, but you surpass them all.



Score in C

Work in Progress  
for  
Orchestra

Craig Michael Davis  
(2018-2021)

♩ = 144

Flute I

Flute II

Piccolo

Oboe I, II, III

B♭ Clarinet I

B♭ Clarinet II

B♭ Clarinet III

Bassoon I

Bassoon II

Contrabassoon

Horn in F I, III

Horn in F II, IV

C Trumpet I

C Trumpet II

C Trumpet III

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I  
Xylophone (medium hard mallet)

Percussion II  
Vibraphone (medium hard mallet)

Percussion III  
Marimba (medium hard mallet)

Harp I

Harp II

Piano

♩ = 144

Violin I

Violin II

Viola

Violoncello

Contrabass

Fl. I

Fl. II

Pic.

Ob. I, II, III

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Chn.

Hr. I, II

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Temp.

Perc. I

Perc. II

Perc. III

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

10 11 12 13 14 15 16 17 18 19



**A**

Fl. I, II

Pic.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Con.

Hr. I, II, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Tim.

Perc. I

Perc. II

Perc. III

Hr. I

Hr. II

Pno.

**A**

Vln. I

Vln. II

Vla.

Vcl.

Db.

20 21 22 23 24 25 26 27 28

Take out last bar in each phrase to match concert version (rehearsal marked)

Fl. I, II  
 Picc.  
 Ob. I, II, III  
 Cl. I  
 Cl. II  
 B. Cl.  
 Bsn. I  
 Bsn. II  
 Cbn.  
 Hrn. I, II, III  
 Hrn. II, IV  
 Trp. I  
 Trp. II  
 Trp. III  
 Tbn. I, II  
 B. Tbn.  
 Tbn.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hrp. I  
 Hrp. II  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

29 30 31 32 33 34 35 36 37



Fl. I

Fl. II

Picc.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chm.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Trmp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

38 39 40 41 42 43 44 45 46

Fl. I  
 Fl. II  
 Picc.  
 Ob. I, II, III  
 Cl. I  
 Cl. II  
 B. Cl.  
 Bsn. I  
 Bsn. II  
 Chn.  
 Hrn. I, II, III  
 Hrn. IV, V  
 Tpt. I  
 Tpt. II  
 Tpt. III  
 Tbn. I, II  
 B. Tbn.  
 Tbn.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp. I  
 Hp. II  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

47 48 49 50 51 52 53 54 55 56



This image shows a page of a musical score, likely for a symphony. The score is written for a large orchestra, with multiple staves for various instruments. The instruments listed on the left include Flutes (Fl. I, II), Oboes (Ob. I, II, III), Clarinets (Cl. I, II), Bassoons (B. Cl.), Horns (Hr. I, II, III, IV), Trumpets (Tpt. I, II, III), Trombones (Tbn. I, II), Percussion (Perc. I, II, III), Harp (Hp. I, II), Violins (Vln. I, II), and Cellos (Vcl.). The score includes dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also crescendo markings like *cresc.* and *f marc.* (f marcato). The page number 57 is visible at the bottom left, and the page number 58 is visible at the bottom right. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4.

**E**

Fl. I  
Fl. II  
Pic.  
Ob. I, II, III  
Cl. I  
Cl. II  
B. Cl.  
Bsn. I  
Bsn. II  
Cbn.  
Hn. I, III  
Hn. II, IV  
Tpt. I  
Tpt. II  
Tpt. III  
Tbn. I, II  
B. Tbn.  
Tbn.  
Timp.  
Perc. I *Xylophone*  
Perc. II  
Perc. III  
Hp. I  
Hp. II  
Pno.  
**E**  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

64 65 66 67 68 69 70 71 72 73



Fl. I

Fl. II

Picc.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chon.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Trmp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

74 75 76 77 78 79 80 81 82

*very expressive; floating, as if in a separate tempo*

**G**

The musical score is arranged in systems. The first system includes Flutes I, II, and III; Oboes I, II, and III; Clarinets I and II; Bass Clarinet; Bassoons I and II; and Contrabassoon. The second system includes Horns I, II, III, and IV; Trumpets I and II; Trumpets III and IV; Trombones I and II; and Tuba. The third system includes Timpani; Percussion I and II; and Percussion III. The fourth system includes Horns I and II; Piano; Violins I and II; Viola; and Violoncello. The fifth system includes Contrabass. The score features various musical notations including notes, rests, dynamics (p, f, mf, ff, f sub), and articulation marks. A rehearsal mark 'G' is placed above the first staff of the first system and above the Violins I staff of the fifth system. The page number '10' is centered at the bottom.

83 84 85 86 87 88 89 90 91 92



Fl. I  
 Fl. II  
 Fl. III  
 Ob. I, II, III  
 Cl. I  
 Cl. II  
 B. Cl.  
 Bar. I  
 Bar. II  
 Contr.  
 Hrn. I, II  
 Hrn. III, IV  
 Tpt. I  
 Tpt. II  
 Tpt. III  
 Trbn. I, II  
 B. Trbn.  
 Tbn.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp. I  
 Hp. II  
 Pno.  
 Viol. I  
 Viol. II  
 Vla.  
 Vcl.  
 Cb.

93 94 95 96 97 98 99 100 101 102



Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Con.

Hr. I, II

Hr. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Tim.

Chimes

Perc. I

Perc. II

Perc. III

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Db.

103 104 105 106 107 108 109 110 111 112 113



1

Fl. I  
Fl. II  
Piccolo  
Ob. I, II, III  
Cl. I  
Cl. II  
B. Cl.  
Bsn. I  
Bsn. II  
Cbn.  
Hn. I, II, III  
Hn. IV  
Tpt. I  
Tpt. II  
Tpt. III  
Tbn. I, II  
B. Tbn.  
Tbn.  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp. I  
Hp. II  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

114 115 116 117 118 119 120 121 122

Full orchestral score page 14, measures 123-129. The score includes parts for Flutes I & II, Piccolo, Oboes I, II, & III, Clarinets I & II, Bass Clarinet, Bassoons I & II, Contrabassoon, Horns I, II, III & IV, Trumpets I, II, & III, Trombones I, II, & III, Timpani, Percussion I (Xyl), Percussion II (Vib), Percussion III, Harp I, Harp II, Piano, Violins I & II, Viola, Violoncello, and Double Bass.

Measures 123-129 are shown. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The percussion section includes Xylophone and Vibraphone parts. The string section includes Violins I & II, Viola, Violoncello, and Double Bass.



This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left include Fl. I, Fl. II, Piccolo, Ob. I, II, III, Cl. I, Cl. II, B. Cl., Bsn. I, Bsn. II, Cbn., Hrn. I, II, Hrn. III, IV, Tpt. I, Tpt. II, Tpt. III, Tm. I, II, B. Tm., Tbn., Tmp., Perc. I, Perc. II, Perc. III, Hrp. I, Hrp. II, Pno., Vln. I, Vln. II, Vla., Vcl., and Cb.

The score includes dynamic markings such as *ff* (fortissimo) and *poco* (poco). A section labeled **K** is marked at the beginning of the Fl. I staff. The page number 130 is visible at the bottom left, and the page number 139 is visible at the bottom right.

Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chsn.

Hrn. I, III

Hrn. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Hr. I

Hr. II

Poa.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

140 141 142 143 144 145 146 147 148

Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chn.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Timp.

Perc. I (Chimes)

Perc. II

Perc. III

Hr. I

Hr. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

149 150 151 152 153 154 155 156 157 158 159



**M**

Fl. I *mp* *mf* *p mf* *f*

Fl. II *mp* *mf* *p mf* *f*

Fl. III *mp* *mf* *p mf*

Ob. I, II, III *p* *mp* *mf* *p mf*

Cl. I *mp* *mf* *p mf*

Cl. II *mp* *mf* *p mf*

B. Cl. *mp* *mf* *p mf*

Bsn. I *mp* *mf* *p mf*

Bsn. II *mp* *mf* *p mf*

Chn. *mp* *mf* *p*

Hr. I, III *mf*

Hr. II, IV *mf*

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II *mf*

B. Tbn. *p*

Tbn. *p*

Trmp.

Perc. I *p mf*

Perc. II *p mf*

Perc. III *p mf*

Hr. I *p*

Hr. II *p*

Pan. *p*

**M**

Vln. I *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vcl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

160 161 162 163 164 165 166 167 168

dynamics similar to bar 176

dynamics similar to bar 176

dynamics similar to bar 176

Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chas.

Hrn. I, II

Hrn. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hr. I

Hr. II

Pan.

Vln. I

Vln. II

Vla.

Vcl.

Db.

169 170 171 172 173 174 175 176 177 178 179 180 181



Fl. I O  
 Fl. II  
 Fl. III  
 Ob. I, II, III  
 Cl. I  
 Cl. II  
 B. Cl.  
 Bsn. I  
 Bsn. II  
 Cbn.  
 Hrn. I, III  
 Hrn. II, IV  
 Tpt. I  
 Tpt. II  
 Tpt. III  
 Tbn. I, II  
 B. Tbn.  
 Tbn.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp. I  
 Hp. II  
 Pno.  
 Vln. I O  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

182 183 184 185 186 187 188 189 190



Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chm.

Hr. I, III

Hr. II, IV

Trp. I

Trp. II

Trp. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Db.

191 192 193 194 195 196 197 198

**P**

Fl. I

Fl. II

Picc.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chn.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pno.

**P**

Vln. I

Vln. II

Vln. III

Vln. IV

Vc.

Cb.

199 200 201 202 203 204 205 206

Fl. I

Fl. II

Picc.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chsn.

Hr. I, II

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Temp.

Perc. I

Perc. II

Perc. III

Hr. I

Hr. II

Pan.

Vln. I

Vln. II

Vla.

Vla.

Vcl.

Vcl.

Cb.

207

208

209

210

211

212

213

214

215



**Q**

Fl. I *mf rubio*

Fl. II *mf rubio*

Pic. *mf rubio*

Ob. I, II, III *mf rubio*

Cl. I *mf rubio*

Cl. II *mf rubio*

B. Cl. *mf rubio*

Bsn. I *mf rubio*

Bsn. II *mf rubio*

Chn. *mf rubio*

Hr. I, III *f*

Hr. II, IV *f*

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Tbn. I, II *f*

B. Tbn. *f*

Tbn.

Trmp.

Perc. I *mf rub*

Perc. II *mf rub*

Perc. III *mf rub*

Hp. I

Hp. II

Pan.

**Q**

Vln. I

Vln. II

Vla.

Vcl. *app rub*

Cb. *app rub*

216 217 218 219 220 221 222 223 224 225 226

Fl. I

Fl. II

Picc.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chon.

Hr. I, II

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Trmp.

Perc. I

Perc. II

Perc. III

Hp. I

Hp. II

Pon.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

227 228 229 230 231 232 233 234 235 236 237 238 239



**R**

This musical score page contains measures 240 through 251. It features a large woodwind section with Flutes I, II, and III; Oboes I, II, and III; Clarinets I and II; Bass Clarinet; Bassoon I and II; and Contrabassoon. The brass section includes Horns I, II, III, and IV; Trumpets I, II, and III; Trombones I, II, and III; and Tuba. The percussion section consists of three Percussion staves, Timpani, and three Mallet Percussion staves (Harp I, Harp II, and Piano). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. Dynamics such as *p*, *mf*, *f*, and *sfz* are indicated throughout the score.

240 241 242 243 244 245 246 247 248 249 250 251

8

Fl. I, II, III

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chm.

Hr. I, II

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

E. Tbn.

Tbn.

Trmp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

252 253 254 255 256 257 258 259 260 261



262 263 264 265 266 267 268 269 270 271



Fl. I  
 Fl. II  
 Pic.  
 Ob. I, II, III  
 Cl. I  
 Cl. II  
 B. Cl.  
 Bsn. I  
 Bsn. II  
 Cbn.  
 Hn. I, III  
 Hn. II, IV  
 Tpt. I  
 Tpt. II  
 Tpt. III  
 Tbn. I, II  
 B. Tbn.  
 Tbn.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 Hp. I  
 Hp. II  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

272 273 274 275 276 277 278 279 280

FL I

FL II

Picc.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chon.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pho.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

281 282 283 284 285 286 287 288 289



FL I

FL II

Pic.

Ob. I, II, III

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Chm.

Hr. I, II

Hr. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Hr. I

Hr. II

Pan.

Vln. I

Vln. II

Vla.

Vc.

Cb.

290 291 292 293 294 295 296 297

**V**

Fl. I

Fl. II

Flut.

Ob. I, II, III

Cl. I

Cl. II

Cl. III

Clarinet

Bsn. I

Bsn. II

Chon.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Timp.

Perc. I

(Chimes)

Perc. II

Glockenspiel

Perc. III

Hr. I

Hr. II

Pan.

**V**

Vln. I

Vln. II

Vla.

Vcl.

Cb.

298 299 300 301 302 303 304 305 306



W

Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Chm.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Trmp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pan.

W

Vln. I

Vln. II

Vla.

Vcl.

Cb.

307 308 309 310 311 312 313 314 315

**X**

Fl. I, II, III, Ob. I, II, III, Cl. I, II, III, Bsn. I, II, Cbn., Hrn. I, II, III, IV, Tpt. I, II, III, Tbn. I, II, B. Tbn., Tba., Timp., Perc. I, II, III, Hrn. I, II, Psn., Vln. I, Vln. II, Vla., Vcl., Cb.

316 317 318 319 320 321 322 323 324



**Y**

Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Chbn.

Hrn. I, III

Hrn. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Temp.

Perc. I

Perc. II

Perc. III

Marimba

Hrp. I

Hrp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Db.

325 326 327 328 329 330 331 332

FL I

FL II

FL III

Ob. I, II, III

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Chn.

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Hrp. I

Hrp. II

Pan.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

333 334 335 336 337 338 339 340



**[Z]**

This musical score page contains measures 341 through 349. It is a full orchestral score with multiple staves for each instrument family. The woodwind section includes Flutes I, II, and III; Oboes I, II, and III; Clarinets I, II, and III; Bassoons I and II; and Contrabassoon. The brass section includes Horns I, II, III, and IV; Trumpets I, II, and III; Trombones I, II, and III; and Timpani. The percussion section includes three Percussionists (I, II, III), with a Xylophone part for Percussionist I. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The keyboard section includes Harp I and Harp II. The piano part is also present. The score is marked with a forte (**f**) dynamic throughout. Measure 341 begins with a key signature change to one sharp (F#) and a time signature change to 3/4. The score concludes with a repeat sign and a key signature change to one flat (Bb) at the end of measure 349.

341 342 343 344 345 346 347 348 349

Fl. I

Fl. II

Fl. III

Ob. I, II, III

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Chon.

Hrn. I, III

Hrn. II, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tbn.

Temp.

Perc. I

Perc. II

Perc. III

Hr. I

Hr. II

Pon.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

To R. Cl.

Rein. Clarinet

350 351 352 353 354 355 356 357 358 359 360

Time: 10 minutes